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IPSWICH
FINE ART CLUB,
1887.

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THOMAS GAINSBOROUGH, R.A.

THOMAS GAINSBOROUGH, one of the greatest of English landscape and portrait painters, was born at Sudbury, in the year 1727. His father, a Nonconformist and a woollen manufacturer, introduced into Sudbury the shroud trade from Coventry, when shrouds had, according to Act of Parliament, to be made of woollen materials. GAINSBOROUGH's mother was a woman of well-cultivated mind, who, among her other accomplishments, excelled in flower painting, and who thus, probably, implanted in the mind of her son Thomas his fine taste for Art. The woollen manufacturer had nine children, several of whom were clever and peculiar. Thomas, the artist, shared the impulsiveness of the family, but his genius forced him onward and upward. Before he was ten years old he was sent to his uncle's Grammar School at Sudbury, where he delighted his school-fellows by making sketches within the cover of every book he got hold of, and they, in their turn, wrote his exercises for him. He excelled in hand-writing, and, preferring freedom and a country ramble to the confinement of the schoolroom, he one day presented to his uncle a note, "Please give Tom a holiday." The imitation of his father's hand-writing was so cleverly accomplished that his uncle was deceived, and Tom spent the day in sketching to his heart's delight. When the father was shown the clever forgery he angrily exclaimed, "Tom will one day be hanged."

Before he was fourteen years of age Tom had painted several landscapes, and he amused himself by sketching almost any object that struck his fancy. His artistic abilities forced themselves into notice, and his parents consulted friends as to what was best to be done with him. The result of these consultations was a resolve to send GAINSBOROUGH to London to be trained as an artist. Accordingly the boy, in his fifteenth year, left Sudbury for the great Metropolis. He was admitted a student at the St. Martin's Lane Academy, and shortly after became pupil of Hayman, one of the leading artists of that day. Patiently industrious, his talents rapidly improved, and at the end of three years he determined to begin the practice of Art for his own benefit. He hired rooms in Hatton Garden and commenced painting landscapes and portraits of a small size. His returns, however, did not answer his expectations, and, tired of his solitary uphill struggle in London, he packed up his canvas and colours and returned to his native town, from which he had been absent about four years.

GAINSBOROUGH, now in his nineteenth year set up as a portrait painter in Sudbury, doing also small landscapes for London dealers. He shortly after married a beautiful girl named Margaret Burr. The lady possessed an annuity of £200 a year, which placed the young artist at the outset of his career beyond the reach of poverty. The young couple resided first in Friars' Street, Sudbury, and afterwards in Brook Street, Ipswich, where they contented themselves in a house at a rent of £6 a year. At Ipswich the artist continued to reside for thirteen years, occupied in painting portraits of the well-to-do people of the district, and small landscapes from sketches made in the neighbourhood. The lane leading to Downham Reach, where he so often sat sketching trees, is still known as Gainsborough Lane. At Ipswich he made the acquaintance of Joshua Kirby, this ripened into a friendship which lasted until death. It was at Ipswich also that he made the acquaintance of Philip Thicknesse, who had recently been

appointed Governor of Landguard Fort. Thicknesse called upon GAINSBOROUGH, and having admired his landscapes more than his portraits, he gave him a commission to paint a view of Landguard Fort. For this picture the artist received 15 guineas, but it paved the way for a degree of familiar intercourse, which GAINSBOROUGH had afterwards much reason to regret.

GAINSBOROUGH'S sitters whilst he resided in Ipswich were not numerous, and the artist began to think after fifteen years' residence that a change of scene was desirable. The officious Thicknesse who had a house at Bath, advised the artist to try his fortune in that city. Thither the artist went in 1760, and from this date he steadily advanced in fame and fortune. Thicknesse under the idea that the painter might be at a loss for employment, considerably suggested that his portrait should be taken and exhibited as a decoy duck for customers. This was unnecessary. As soon as a few portraits had been painted sitters thronged to his studio. People discovered that the hitherto unknown artist knew how to do justice to his sitters, whether they were graceful as women, intellectual as men, or lovely as children. He soon raised his prices and ultimately obtained 40 guineas for a half length. The fourteenth year of his residence brought his stay at Bath to a close. In the summer of 1774 he removed his goods and chattels to London.

When GAINSBOROUGH left London in 1736 he was poor and unknown. He returned to it in 1774 with a good income and a great name. He had not been long in London before he was summoned to the Palace by George III., and when it was known that the King and Queen had sat to GAINSBOROUGH, sitters eminent in every rank of life called at his studio and gave him commissions. His expenditure now was about a thousand pounds a year. He had a cottage at Richmond, and a mansion at Pall Mall. This period of his history was the zenith of his fame and some of his finest pictures were painted at this time. He was elected one of the original members at the foundation of the Royal Academy. In 1788, GAINSBOROUGH attended at the trial of Warren Hastings, and sitting in a draught took cold from which he never recovered. He died August 2nd in the same year, in the 62nd year of his age, and was by his express desire privately interred at Kew alongside the grave of his old friend Joshua Kirby.

GEORGE FROST.

GEORGE FROST was born at Barrow, near Ixworth, Suffolk, in the year 1744. He is said to have resided at Stowmarket, where he was in some way or other connected with the building trade. His reason for quitting Stowmarket and settling at Ipswich is unknown. The earliest authoritative intelligence respecting him in Ipswich is that he was employed as clerk and book-keeper in the Old Coach Office in Brook Street. There he remained for many years. The labours in the Booking Office were not arduous, and, as the Old Blue Coach started for London at seven o'clock in the morning, he had plenty of leisure time, which he devoted to sketching abroad, and finishing his pictures at home. Whilst out sketching, his wife, a sensible and business-like woman, attended to the work at the Booking Office.

FROST was a disciple of that school of artists of which Gainsborough, Constable, and Crome are recognized as the best exponents. Coming to Ipswich a few years

after Gainsborough left the town. he saw many of that artist's drawings, and he took his style as a model. Fortunately for the lovers of picturesque buildings, he, from residing in Ipswich for half a century, made many drawings of spots charming from their quaint structure and picturesque beauty. These are painted or sketched so admirably, and with so remarkable an adhesion to truthfulness, as to leave nothing to be desired. His water colour drawings are boldly coloured, and his works in oil possess the same qualities of faithfulness.

It is chiefly through the labours of FROST that the present generation have become acquainted with many of the old features of the town of Ipswich. A few only of his drawings have been copied by the engraver, but a very large number survive to show us what description of public buildings and street architecture existed during the last decade of the eighteenth and the first of the nineteenth centuries, before the modern hands of renovation and improvement had destroyed objects they could never create.

He died at a house on the Common Quay, near the back of the Custom House, on the 29th of June, 1821, aged 77 years, and was buried in the churchyard of St. Matthew's, Ipswich.

JOHN CONSTABLE, R.A.

THERE is no man among English artists who has done so much to immortalize on canvass the scenery of Suffolk and Essex as JOHN CONSTABLE. As a landscape painter, his name is a tower of strength. He had a poet's feeling and a poet's eye. He entered fully into the spirit of nature, and has depicted the beauties of his own neighbourhood with an extraordinary degree of force and precision.

The artist's father, Mr. Golding Constable, was a wealthy miller, residing at East Bergholt, and there John, the second son, was born on the 11th of June, 1776, and baptized the same day, not being expected to live. He became, however, a strong and healthy child, and was successively sent to a boarding school at Lavenham and the Grammar School at Dedham, but he made very little proficiency in scholastic studies, sketching in pencil having more attraction for him than the classics.

The artistic bent of JOHN CONSTABLE'S mind may in a great measure be traced to an intimacy he had formed with an humble-minded artist and enthusiast named Dunthorne, who was the village painter and glazier, and lived in a cottage close to Mr. Golding Constable's house. It was under this man's roof that our hero made his first attempts at sketching, and from him he received his first lessons in painting. CONSTABLE'S father, though a man of wealth, did not discourage this intimacy, though he was certainly unwilling that John should become a professional artist. In fact, he was anxious to see his son so trained that he might enter into Holy Orders. Fortunately, the youth knew his vocation better, and his father, finding him so averse to the clerical profession, determined to make a miller of him, and for twelve months JOHN CONSTABLE, like Rembrandt and Etty, was engaged in learning the miller's craft. He was at this period just emerging into manhood, and being a remarkably fine looking young man he was familiarly known in his own neighbourhood as the "Handsome Miller."

Months passed away and CONSTABLE continued to spend his evenings sketching in the cottage. His love of art increased, and his anxiety to see pictures and to exhibit his own drawings to someone able to judge of their merits increased likewise. In 1792 the young artist obtained an introduction to Sir George Beaumont, who in that day was a fashionable authority in the art circles of England. The Baronet was very pleased with some of CONSTABLE's sketches, and lent him some water-colour drawings by Thomas Girtin to copy as an encouragement. Sir George saw CONSTABLE on several subsequent occasions, and his notice of the young artist induced Mr. Golding Constable to look more favourably on his son's favourite pursuit, and ultimately he consented to his visiting London for the purpose of ascertaining what might be his chance of success as an artist. During this visit to London he made the acquaintance of the celebrated engraver "Smith," and he often acknowledged the advantage he derived from his intercourse with this lover of art. He returned, however, to East Bergholt and continued to assist his father in the trade, but his mind was otherwise occupied, and his parents seeing that there was no prospect of his being a business man gave permission to him to try art as a pursuit. In 1799 he took up his abode in London, was admitted a student of the Royal Academy, and settled down to hard work. He painted as a student whilst there was daylight, and in the evenings employed himself in making drawings, by the sale of which he hoped to clear his rent. He was very regular in his habits, but he found it necessary to fag at copying to acquire execution, and his friend Smith offered to take any of his pictures and expose them for sale in his own shop. Twelve months after he entered as an Academy student he visited Helmingham Park to make some "studies of trees," and a few years later he was employed by the Earl of Dysart to copy some family pictures, principally those by Sir Joshua Reynolds. CONSTABLE had now acquired considerable power of execution, his portfolio was well stocked with subjects and his judgment matured. He felt that there was a good opening for a natural painter, and he resolved to make the trial. The great vice of landscape artists in his day was their attempting to do something beyond the truth. The noblest work of art passed unnoticed, unless it was in the "grand" style or imitated the old masters. Fuseli, who was really the leader at the Academy, although West was President, could see nothing in Gainsborough worth notice. Domestic pictures were considered *vulgar*, Home Landscapes *topography*.

CONSTABLE though young in years, struck out a path for himself. He determined to represent things as they were. His "Church Porch" and "Dedham Vale," the earliest of his very fine productions, showed him to be an artist of great originality and immense power. His pictures told their own tale, the meaning was never hard to find. The sarcastic jeer of Fuseli, "Jaun, bring me my umbrella, I'm going to see Mr. CONSTABLE's picture," was one of the finest compliments that could be paid to the artist. It is something to paint a shower. For the artist, however, it was a great mortification to find that his inimitable landscapes, which were really scenic portraits, were passed by the picture buyers, with one or two rare exceptions. Showy pictures by artists whose names are now forgotten were purchased, whilst some of CONSTABLE's best pictures remained for years on his hands.

In 1806 he exhibited at the Academy his large picture of "H.M.S. Victory in

the Battle of Trafalgar," and he continued annually to exhibit after that date. "Flatford Mill" was exhibited in 1812, "The White Horse" in 1819. In this year he was elected an Associate of the Royal Academy. In 1825 the French King awarded him a gold medal for his large landscape of "The Hay Wain," which had been exhibited at the Louvre. And in 1829, after nearly 30 years' hard labour, the first Landscape Painter of his age was invested with the full honours of the Royal Academy, and made R.A.

CONSTABLE married in 1816, a daughter of Mr. Bicknell, a solicitor to the Admiralty. The attachment, which was of some years' duration, was strongly opposed by the lady's friends, and the marriage was without Mr. Bicknell's consent. He did not long withhold his forgiveness. The union was a very happy one, and the wife's decease in 1828 was a severe blow to the husband. The cares of a family, as well as the ordinary rubs of life, acted upon his peculiarly sensitive nature with unusual severity after her decease. For nearly nine years he laboured at his art amid these disadvantages, and some of his best pictures were produced during this painful period. He was busily engaged on a large picture of "Arundel Mill" when he was suddenly arrested by the hand of death on the 30th of March, 1837, and died in the 61st year of his age.

HENRY BRIGHT.

HENRY BRIGHT was born in Saxmundham in June, 1814. He was apprenticed to a chemist and druggist at Woodbridge, and at the expiration of his time he removed to Norwich, where a part of his duties was to act as dispenser to the Norwich Hospital. Whilst at Woodbridge his leisure hours were occupied by sketching and painting, and his removal to Norwich by placing him among such artists as Crome, Cotman, Stark, Ladbroke, and Vincent, stimulated him to increased exertions with his pencil. The work of a druggist was naturally unsuited to the taste and genius of such a man as HENRY BRIGHT, and with his father's consent he relinquished the pestle and mortar and started for London to devote himself entirely to art. There he became acquainted with David Cox, Samuel Prout, and other kindred spirits of the water-colour school, and in a few years he was elected a member of the New Water Colour Society, and subsequently of the Graphic Society.

For more than 20 years he regularly devoted a certain portion of every year to travelling, and his paintings of scenery on the Rhine, the coast of France and Holland, the Yorkshire Moors, &c., were the result of these various tours. On one of these trips he made the acquaintance of the celebrated J. M. W. Turner, an acquaintance which lasted until death.

MR. BRIGHT for many years, whilst residing in London, devoted himself to teaching drawing and painting, and his celebrity may be inferred from the fact that for several years he realized nearly two thousand pounds a year from this branch of his profession, and numbered among his pupils many of the sons and daughters of English nobles. His paintings won for him a niche in the temple of fame, and in some of his sky effects he seems desirous of competing with Turner. His crayon drawings exhibit remarkable skill, and in this department of his art he stood without a rival.

He died in September, 1873, in Anglesea Road, Ipswich, at which place he had resided during the previous five years.

SAMUEL READ.

SAMUEL READ was a native of Needham Market, and was born on the 20th December, 1815. As a boy in his native place, he showed a strong taste and talent for art; and when he entered a lawyer's office, that of Mr. Sparrowe, of Ipswich, he loved to amuse himself with the pencil and sketch-book. He gained a nearer approach to artistic pursuits by exchanging his first employment for that of assistant to an architect in the same town. In 1841 he went to London and joined his friend Mr. Whymper as a draughtsman for wood engravers. He soon afterwards became connected with the *Illustrated London News*, in the service of which he produced a great quantity of excellent work, but his drawings of architectural, of marine, and of landscape subjects won more particular notice. He was, moreover, the first special artist ever sent abroad to furnish sketches for any illustrated newspaper. Just before the outbreak of the Crimean War, in 1853, he went out to Constantinople and the Black Sea for the performance of that service. His designs of imaginative and romantic subjects, "The Haunted House" and others for the Christmas Numbers of the *Illustrated London News*, were characterized by high poetic feeling and were often greatly admired. In the conception and delineation, more especially, of picturesque old buildings, rural mansions or castles, invested with an air of romance by their supposed associations with the lives of former generations, Mr. READ's power of this ideal kind was effectively displayed. His pictures also of the wild cliff scenery of our northern coasts had a similar quality of peculiar impressiveness, as in his views of "Cape Wrath," "The Bass Rock," and others, which many of our readers have seen in the Ipswich Fine Art Gallery; to the yearly exhibition therein he was a regular contributor. Interiors of grand old churches and cathedrals were another class of subjects which he treated with great effect. As an artist in water-colours, he achieved considerable professional success, becoming a member of the Royal Society of Painters in Water Colours, and a frequent contributor to their yearly Exhibitions. But as an artist drawing on wood he was most notable for his peculiar mastery of the treatment of pictorial effects in black and white. Among the most prominent of his drawings for the *Illustrated London News*, during the past twenty years, were the series of views of English Cathedrals, published in large engravings; and the interesting small sketches of picturesque bits of architecture in many old cities and towns, in England and Scotland, in France, Belgium, Germany, and Spain, entitled "Leaves from a Sketch-book;" some of which latter were reprinted in a volume published several years ago. Mr. READ married a daughter of the late Dr. Carruthers, proprietor and editor of the *Inverness Courier*.

Early in the year 1883 he was stricken by paralysis of the right side. In a few weeks he was removed to Sidmouth, in Devonshire, with the hope that its genial climate would benefit him. He arrived there on April 5th, and being able to saunter about on the Esplanade he cheerfully anticipated being able to use again the hand which had lost its cunning. But a second attack came and death closed the strife on Sunday, May 6th, and his remains were interred in the Cemetery at Sidmouth. A son and daughter, with the widow, were left to mourn the death of Mr. READ, with the sincere sympathy of all who enjoyed his acquaintance and knew his worth in the relations of private life.

CATALOGUE.

VESTIBULE.

NO.	OWNER.	TITLE.	ARTIST.
1	Mr. GOODHEW	Landscape, with Cows	<i>R. Burrows</i>
2	Mr. D. F. GODDARD	Cows in Woodland Glade ..	<i>R. Burrows</i>
3	Mr. N. TRACY	Landscape	<i>J. Dunthorne, sen.</i>
4	Mr. W. TURNER	Sketches of Old Ipswich ..	<i>G. Frost</i>
5	Mr. T. HARRISON	"Catch me if you can" ..	<i>Edwin Cooper</i>
6	Mr. STEWARD	Landscape	<i>R. Burrows</i>

ROOM No. 1.

Photographs, by Mr. Braun, of Her Majesty's Collection of Portraits
by Gainsborough.

7	H.M. THE QUEEN	Prince Adolphus Frederick, Duke of Cambridge	
8	"	Prince William Henry, Duke of Clarence	
9	"	Princess Mary, Duchess of Gloucester	
10	"	Princess Charlotte	
11	"	Prince Ernest Augustus, Duke of Cumberland	
12	"	Princess Augustus Sophia	
13	"	Prince Edward, Duke of Kent	
14	"	Prince Octavius	
15	"	George, Prince of Wales	
16	"	Prince Augustus Frederic, Duke of Sussex	
17	"	Princess Elizabeth, of Hesse Homburg	
18	"	Prince Alfred	
19	"	George III.	
20	"	Duke and Duchess of Cumberland	
21	"	Queen Charlotte	
22	"	Princess Sophia	
22A	THE DUKE OF	Smuggler's Cave	<i>T. Gainsborough, R.A.</i>
22B	HAMILTON	The Tempest	
		(Candle shades).	

GALLERY.

NO.	OWNER.	TITLE.	ARTIST.
23	MR. WESTHORP	Tower Wind Mill	<i>H. Bright</i>
24	MRS. WESTHORP	Buckenham Ferry—River Waveney	<i>H. Bright</i>
25	SIR J. C. ROBINSON	Sketches at Colchester ..	<i>J. Constable, R.A.</i>
26	MR. W. CUTHBERT QUILTER, M.P. }	Mistley, 1817	<i>J. Constable, R.A.</i>
27	SIR J. C. ROBINSON	Sketches	<i>J. Constable, R.A.</i>
28	SIR J. C. ROBINSON	Sketches at Twyford ..	<i>J. Constable, R.A.</i>
29	MR. WESTHORP	On the Shore	<i>H. Bright</i>
30	SIR J. C. ROBINSON	Stourhead Wilts and his Father's Mill	<i>J. Constable, R.A.</i>
31	MR. WESTHORP	A Wreck	<i>H. Bright</i>
32	MR. GLYDE	Old Cement Mill on the Medway	<i>H. Bright</i>
33	MR. W. CUTHBERT QUILTER, M.P. }	East Bergholt Church ..	<i>J. Constable, R.A.</i>
34	SIR J. C. ROBINSON	Richmond Hill	<i>J. Constable, R.A.</i>
35	SIR J. C. ROBINSON	Stourhead	<i>J. Constable, R.A.</i>
36	MISS ROUND	Fishing Boat on Shore ..	<i>H. Bright</i>
37	MR. F. CRISP	Swiss Valley	<i>H. Bright</i>
38	SIR J. C. ROBINSON	Constable's own Portrait	<i>J. Constable, R.A.</i>
39	MR. W. CUTHBERT QUILTER, M.P. }	Brighton	<i>J. Constable, R.A.</i>
40	SIR J. C. ROBINSON	Sketches	<i>J. Constable, R.A.</i>
41	SIR J. C. ROBINSON	Salisbury	<i>J. Constable, R.A.</i>
42	MR. WESTHORP	Sea Piece	<i>H. Bright</i>
43	MR. W. CUTHBERT QUILTER, M.P. }	East Bergholt Church ..	<i>J. Constable, R.A.</i>
44	SIR J. C. ROBINSON	His Father's Mill ..	<i>J. Constable, R.A.</i>
45	SIR J. C. ROBINSON	Arundel Castle	<i>J. Constable, R.A.</i>
46	MR. WESTHORP	On the Rhine	<i>H. Bright</i>
47	MRS. WESTHORP	Norfolk Broad, Broughton	<i>H. Bright</i>
48	SIR J. C. ROBINSON	Salisbury	<i>J. Constable, R.A.</i>
49	MR. GLYDE	Old Mill	<i>Mrs. Robinson Taylor</i>
50	SIR J. C. ROBINSON	Salisbury	<i>J. Constable, R.A.</i>

NO.	OWNER.	TITLE.	ARTIST.
51	SIR J. C. ROBINSON	Weymouth and Twyford	<i>J. Constable, R.A.</i>
52	MR. W. CUTHBERT QUILTER, M.P. }	East Bergholt, 1817 ..	<i>J. Constable, R.A.</i>
53	SIR J. C. ROBINSON	Sketches	<i>J. Constable, R.A.</i>
54	MR. S. TRENT	Old Brown Horse, the property of Mr. S. Trent	<i>G. Frost</i>
55	MR. W. BROWN	The River Orwell	<i>G. Frost</i>
56	MR. J. MATTHEW	Landscape	<i>R. Burrows</i>
57	MR. DANIELS	Wherstead Church	<i>R. Burrows</i>
58	MR. D. F. GODDARD	The Melancholy Jaques and the Wounded Stag, from "As you like it"	<i>R. Burrows</i>
59	MR. J. D. PIPER	Common Quay, engraved in "Clarke's History of Ipswich"	<i>G. Frost</i>
60	MR. F. SPALDING	View at Little Bealings; figures by Sir David Wilkie	<i>Old Nursey</i>
61	MR. GOODWYN	St. Mary Elms	<i>R. Burrows</i>
62	DR. C. ROSE	Eye Market Place	<i>R. Mendham</i>
62A	MR. J. A. WRINCH	View of the Deben, at Kyson ..	<i>T. Churchyard</i>
63	MRS. EDWARDS	Walberswick	<i>Edwin Edwards</i>
64	MISS BROWN	Admiral Vernon	<i>G. Frost</i>
65	MR. J. D. PIPER	Stoke Bridge and Old Tide Mill	<i>G. Frost</i>
66	MR. J. MATTHEW	Old Bolton	<i>R. Burrows</i>
67	DR. C. ROSE	London Bridge	<i>Edwin Edwards</i>
68	MR. J. J. COLMAN, M.P. }	Woodbridge Quay ..	<i>Edwin Edwards</i>
69	MRS. EDWARDS	By the Sea Wall, Woodbridge	<i>Edwin Edwards</i>
69A	MISS CHURCHYARD	A Sketch	<i>T. Churchyard</i>
70	MR. W. CUTHBERT QUILTER, M.P. }	Portrait of J. Constable, R.A.	<i>R. Reinagle, R.A.</i>
71	MR. F. T. COBBOLD	River Scene	<i>J. Constable, R.A.</i>
72	MISS CONSTABLE	Study of an Elder Tree ..	<i>J. Constable, R.A.</i>
73	MISS CONSTABLE	The Hayfield	<i>J. Constable, R.A.</i>
74	MR. J. D. PIPER	Barge and Lock Gates, Stormy Weather	<i>J. Constable, R.A.</i>
75	MR. W. CUTHBERT QUILTER, M.P. }	West End Fields, Hampstead	<i>J. Constable, R.A.</i>

NO.	OWNER.	TITLE.	ARTIST.
76	MR. R. KERRISON	Landscape	<i>J. Constable, R.A.</i>
77	MR. W. CUTHBERT QUILTER, M.P. }	Edge of a Wood	<i>J. Constable, R.A.</i>
78	MR. L. FRY	Gillingham Mill	<i>J. Constable, R.A.</i>
79	MRS. FISH	Flatford Mill	<i>J. Constable, R.A.</i>
80	MR. J. J. COLMAN M.P. }	Landscape	<i>J. Constable, R.A.</i>
81	MR. W. CUTHBERT QUILTER, M.P. }	His Father's Garden ..	<i>J. Constable, R.A.</i>
82	MR. W. CUTHBERT QUILTER, M.P. }	Portrait of Anne and Mary Constable	<i>J. Constable, R.A.</i>
83	MISS CONSTABLE	Study of a Cottage Girl ..	<i>J. Constable, R.A.</i>
84	MR. T. WOOLNER, R.A. }	View, near Highgate ..	<i>J. Constable, R.A.</i>
85	MR. W. CUTHBERT QUILTER, M.P. }	His Father's Flower Garden	<i>J. Constable, R.A.</i>
86	THE MAYOR	Near Arundel	<i>J. Constable, R.A.</i>
87	MISS CONSTABLE	Harwich	<i>J. Constable, R.A.</i>
88	MR. T. WOOLNER, R.A. }	On the River Brett ..	<i>J. Constable, R.A.</i>
89	MR. N. TRACY	Landscape	<i>J. Constable, R.A.</i>
90	MR. L. FRY	Mountain Scenery	<i>H. Bright</i>
90A	MISS CHURCHYARD	Sketch	<i>T. Churchyard</i>
90B	MR. LODER	View near Thorpe (after Crome)	<i>T. Churchyard</i>
91	MR. WESTHORP	Sunset, North of Scotland ..	<i>H. Bright</i>
92	MR. J. J. COLMAN, M.P. }	Landscape	<i>H. Bright</i>
93	MR. J. SPARKE	Landscape	<i>H. Bright</i>
94	MR. W. WELLS	A Landscape	<i>H. Bright</i>
95	DR. C. ROSE	Landscape, Wales	<i>H. Bright</i>
96	MR. J. SPARKE	Landscape	<i>H. Bright</i>
97	MR. J. SPARKE	Landscape	<i>H. Bright</i>
98	MR. WESTHORP	Back of Ben Mor	<i>H. Bright</i>
99	MR. J. J. COLMAN, M.P. }	Landscape	<i>H. Bright</i>
100	MR. J. J. COLMAN, M.P. }	Landscape	<i>H. Bright</i>

NO.	OWNER.	TITLE.	ARTIST.		
101	MR. WESTHORP	Norfolk Broad	<i>H. Bright</i>		
102	MR. J. J. COLMAN, M.P.	} Landscape	<i>H. Bright</i>		
103	MR. TIBBENHAM			Hasketon	<i>T. Churchyard</i>
104	MR. OLIVERSON	John Plampin, as a boy	<i>T. Gainsborough, R.A.</i>		
105	MRS. FISH	Landscape	<i>T. Gainsborough, R.A.</i>		
106	MR. J. MOORE	Landscape	<i>T. Churchyard</i>		
107	MR. L. LESSER	Chatterton, the poet ..	<i>T. Gainsborough, R.A.</i>		
108	MR. W. BROWN	Ladies Walking in the Mall .. (after Gainsborough)	<i>G. Frost</i>		
109	MR. J. MOORE	Landscape	<i>T. Churchyard</i>		
110	MR. ROUSE	Slaughden	<i>T. Churchyard</i>		
111	MR. ROUSE	Jessop's Quay, Woodbridge ..	<i>T. Churchyard</i>		
112	MR. J. D. PIPER	Wood Scene; figure by Burrows	<i>T. Churchyard</i>		
113	MR. AGNEW	Lord North	<i>T. Gainsborough, R.A.</i>		
114	MAJOR-GENL. SIR CLAUDE ALEXANDER	} Fox Addressing the House	<i>T. Gainsborough, R.A.</i>		
115	MR. T. HARRISON			A Thorough-Bred	<i>Edwin Cooper</i>
116	MRS. EDGAR	A Family Group	<i>Gardener</i>		
	A family group consisting of Mileson Edgar, Esq., Susanna his wife, and their eldest son, Mileson Gery, afterwards Vicar of St. Nicholas.				
117	MRS. EDGAR	Miss Katherine Edgar ..	<i>T. Gainsborough, R.A.</i>		
118	MR. E. PACKARD, SENR.	} Landscape and Cottage	<i>T. Gainsborough, R.A.</i>		
119	MR. J. D. PIPER			Study of Flowers, from Gainsborough's House at Sudbury	<i>T. Gainsborough, R.A.</i>
120	ROYAL ACADEMY	Portrait of Thos. Gains- borough	<i>T. Gainsborough, R.A.</i>		
121	CAPT. BERNERS, R.N.	} Landscape	<i>T. Gainsborough, R.A.</i>		
	"In early life Gainsborough, like Hogarth, was not unwilling occasionally to dispose of his pictures by raffle. This landscape he valued at twenty guineas, and he could only obtain fourteen subscribers, at one guinea each. The grandfather of Mr. Berners, who was one of the speculators, then offered to become its purchaser for the sum required, to which Gainsborough consented."— <i>See Fulcher's Life of Gainsborough.</i>				
122	MRS. EDGAR	Robert Edgar, Esq. ..	<i>T. Gainsborough, R.A.</i>		
123	MR. J. RHODE	Evening	<i>T. Gainsborough, R.A.</i>		

NO.	OWNER.	TITLE.	ARTIST.
124	MR. J. D. PIPER	Study of Fruit from Gainsborough's house at Sudbury	<i>T. Gainsborough, R.A.</i>
125	Mrs. EDGAR	Miss Elizabeth Edgar ..	<i>T. Gainsborough, R.A.</i>
126	MR. KING	Study of Fowls	<i>T. Gainsborough, R.A.</i>
Painted in the year 1756, and for several years following was in the possession of Dr. Hodge, of Sudbury, by whom it was given to his housekeeper on her marriage, and in whose family it remained till it came into the hands of the present owner.			
A very similar picture, of a hen and chickens, the property of the Rev. Ed. R. Gardiner, was exhibited at the Grosvenor Gallery in 1885.			
127	MR. J. RHODE	View near Bath	<i>T. Gainsborough, R.A.</i>
128	MR. J. RHODE	Landscape—The Wood Gatherer	<i>T. Gainsborough, R.A.</i>
129	MR. J. H. CHANCE	Portrait of Mrs. Phillip Dupont, wife of the Artist's Nephew ..	<i>T. Gainsborough, R.A.</i>
130	COL. ANSTRUTHER, M.P.	Portraits in Landscape—Boy and Girl ..	<i>T. Gainsborough, R.A.</i>
131	LORD GWYDYR	Peter Burrell (Lord Gwydyr)	<i>T. Gainsborough, R.A.</i>
132	MR. W. R. M. THOYTS	Pomeranian Dog and Puppy	<i>T. Gainsborough, R.A.</i>
133	MR. J. H. CHANCE	Mountain Scenery ..	<i>T. Gainsborough, R.A.</i>
134	MR. G. JOSSELYN	Portrait of Mr. Farman ..	<i>T. Gainsborough, R.A.</i>
This gentleman was one of the sons of Mr. William Farman, of Wiston, Suffolk. His sister Hannah married Mr. John Josselyn. The picture was bequeathed by Mr. John Firman to his only daughter, Elizabeth Comtesse de Vendes.			
This picture was at the Royal Academy in 1880, and the Grosvenor in 1885.			
135	MR. E. PACKARD, SEN.	The Shepherd Boy ..	<i>T. Gainsborough, R.A.</i>
136	MR. W. R. M. THOYTS	Cattle	<i>T. Gainsborough, R.A.</i>
137	HIS GRACE THE DUKE OF HAMILTON	Sketches in Oil ..	<i>T. Gainsborough, R.A.</i>
138	H.M THE QUEEN	Duke and Duchess of Cumberland and Lady Elizabeth Luttrell, in Windsor Park ..	<i>T. Gainsborough, R.A.</i>
139	MR. STAFFORD ALLEN	The Market Cart ..	<i>T. Gainsborough, R.A.</i>

(Duplicate of Picture in the National Gallery.)

NO.	OWNER.	TITLE.	ARTIST.
140	Mr. J. H. CHANCE	Mr. Phillip Dupont, Nephew of the Artist	<i>T. Gainsborough, R.A.</i>
141	Mr. L. LESSER	Portraits	<i>T. Gainsborough, R.A.</i>
142	Mrs. A. HEAD	Portrait of Priscilla Bell, afterwards Mrs. Wake- field; her sister, Cath- erine Bell, afterwards Mrs. Gurney; and Mr. Wakefield	<i>T. Gainsborough, R.A.</i>
143	REV. R. LONG	Landscape	<i>T. Gainsborough, R.A.</i>
144	CORPORATION OF NORWICH	} Sir Harbord Harbord	<i>T. Gainsborough, R.A.</i>
145	Mrs. J. SCHREIBER		
146	Mrs. J. SCHREIBER	Admiral Drury	<i>T. Gainsborough, R.A.</i>
147	Mr. W. WELLS	Cattle in Landscape	<i>T. Gainsborough, R.A.</i>
148	Dr. C. ROSE	Portrait of a Lady	<i>T. Gainsborough, R.A.</i>
149	REV. J. FOAKES- JACKSON	} Tom Peartree	<i>T. Gainsborough, R.A.</i>

At the back of the house in which Gainsborough was born there was a spacious orchard. The clusters of fruit were a great temptation, which was too strong for some of the passers-by. One morning young Gainsborough, having risen early, commenced a rustic sketch; whilst thus employed he observed a man's face peeping over the wall, the youthful portrait painter immediately made a sketch of his features. At breakfast Tom related his story of the sketch, which eventually led to his detection.

150	Mr. J. D. COBBOLD	Landscape	<i>T. Gainsborough, R.A.</i>
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Bryan, in his "Dictionary of Painters," says, "Gainsborough's earlier landscapes are imitations of the manner of Wynants: they have the same clayey and sandy grounds, and a similar arrangement of objects to that which is seen in the smaller pictures of that eminent master. He had a second manner, more original and more English, but rather heavy. His last manner may be seen in the picture at the National Gallery." On a piece of paper at the back of this picture was the following: "Painted by Gainsborough, when he lived in Ipswich, for Keggins Peyton, Esq., on the death of whose surviving daughter, Mrs. Kennedy, it came into my possession.—(Signed) J. C. Cobbold."

150A	Mr. JOHN LODER	Portrait of Mr. Robert Loder	<i>T. Gainsborough, R.A.</i>
151	Mr. J. D. PIPER	Portrait of Frost	<i>T. Gainsborough, R.A.</i>
152	Mr. J. RHODE	An old Shepherd and Sheep	<i>T. Gainsborough, R.A.</i>
153	Mr. G. CRISP	Portrait of Morland	<i>T. Gainsborough, R.A.</i>
154	SIR J. C. ROBINSON	Sketches by Gainsborough	<i>T. Gainsborough, R.A.</i>

NO.	OWNER.	TITLE.	ARTIST.
155	Mr. J. WORSLEY	Portrait of N. Whimper, Esq. when a boy ..	<i>T. Gainsborough, R.A.</i>
156	SIR J. C. ROBINSON	Sketch Landscape in Chalk	<i>T. Gainsborough, R.A.</i>
157	SIR J. C. ROBINSON	His own Portrait ..	<i>T. Gainsborough, R.A.</i>
158	SIR J. C. ROBINSON	Landscape ..	<i>T. Gainsborough, R.A.</i>
159	SIR J. C. ROBINSON	Landscape ..	<i>T. Gainsborough, R.A.</i>
160	SIR J. C. ROBINSON	Sketches	<i>T. Gainsborough, R.A.</i>
161	Mr. J. P. HESELTINE	Portrait	<i>T. Gainsborough, R.A.</i>
162	Mr. J. P. HESELTINE	Landscape, in Chalk and Water Colour	<i>T. Gainsborough, R.A.</i>
163	H.I.H. THE CROWN PRINCESS OF GER- MANY	Landscape, in Chalks ..	<i>T. Gainsborough, R.A.</i>
164	H.I.H. THE CROWN PRINCESS OF GER- MANY		
		George III.	<i>T. Gainsborough, R.A.</i>
165	Mr. J. P. HESELTINE	Portrait	<i>T. Gainsborough, R.A.</i>
166	Mr. J. P. HESELTINE	Portraits	<i>T. Gainsborough, R.A.</i>
167	Mr. J. P. HESELTINE	Sketches	<i>T. Gainsborough, R.A.</i>
168	Mr. J. P. HESELTINE	Mrs. Moody and her Children	<i>T. Gainsborough, R.A.</i>
168A	Mr. TUNMER	Ralph Hare, Esq. ..	<i>T. Gainsborough, R.A.</i>
169	Mr. J. P. HESELTINE	Landscape and Cattle ..	<i>T. Gainsborough, R.A.</i>
170	Mr. J. P. HESELTINE	Sketch	<i>T. Gainsborough, R.A.</i>
171	SIR J. C. ROBINSON	Study, in Chalk	<i>T. Gainsborough, R.A.</i>
172	SIR J. C. ROBINSON	Study of Leaves and Trees	<i>T. Gainsborough, R.A.</i>
172A	Mr. J. P. HESELTINE	Landscape	<i>T. Gainsborough, R.A.</i>
173	SIR J. F. ROBINSON	Landscape Sketches ..	<i>T. Gainsborough, R.A.</i>
174	Mr. J. P. HESELTINE	Landscape	<i>T. Gainsborough, R.A.</i>
175	SIR J. C. ROBINSON	Study of Trees	<i>T. Gainsborough, R.A.</i>
176	Mr. T. WOOLNER, R.A.	Sketch of Mrs. Gains- borough walking to church	<i>T. Gainsborough, R.A.</i>
177	SIR J. C. ROBINSON		
		Study of Boy and Land- scape	<i>T. Gainsborough, R.A.</i>

NO.	OWNER.	TITLE.	ARTIST.
178	Mr. J. RHODE	Landscape, River, and Bridge	<i>T. Gainsborough, R.A.</i>
179	COL. ANSTRUTHER, M.P.	} A Landscape	<i>T. Gainsborough, R.A.</i>
180	LORD RONALD GOWER		<i>T. Gainsborough, R.A.</i>
181	Mrs. EDGAR	The Shepherd Boy	<i>T. Gainsborough, R.A.</i>
182	LORD RONALD GOWER	} His own Portrait	<i>T. Gainsborough, R.A.</i>
183	Mr. J. RHODE		<i>T. Gainsborough, R.A.</i>
184	COL. ANSTRUTHER, M.P.	} Landscape	<i>T. Gainsborough, R.A.</i>
185	Mr. J. RHODE		<i>T. Gainsborough, R.A.</i>

WATER COLOUR GALLERY.

Drawings by Frederick Brett Russel of Old Ipswich and Neighbourhood.

186	Mr. A. GOWER	Wherstead Church	<i>H. Hagreen</i>
187	Mr. S. WESTHORN	Old Cloisters, Foundation Street	<i>F. Russel</i>
188	Mr. BARRELL	Ruins of Church and House ..	<i>F. Russel</i>
189	Mr. S. WESTHORN	Old Custom House	<i>F. Russel</i>
190	Mr. S. WESTHORN	Old Custom House	<i>F. Russel</i>
191	Mr. MONTEITH	Bolton Lane	<i>F. Russel</i>
192	Mr. BARRELL	Houses at Bramford	<i>F. Russel</i>
193	Mr. JACKAMAN	Bourne Bridge	<i>F. Russel</i>
194	Mr. BUGG	Interior of old Grammar School	<i>F. Russel</i>
195	Mr. GOODHEW	Sketch of old Cottages ..	<i>F. Russel</i>
196	Mr. W. ROE	Tooley's Tomb, St. Mary Key Church	<i>F. Russel</i>
197	Mr. PACKARD, SEN.	Browne's Yard, St. Clement's	<i>F. Russel</i>
198	Mr. BARRELL	Cottages, Aldham near Hadleigh	<i>F. Russel</i>
199	Mr. JACKAMAN	Stoke Bridge	<i>F. Russel</i>
200	Mr. ROE	The Sailor's Walk, old Custom House	<i>F. Russel</i>
201	Mr. WESTHORN	Browne's Yard, St. Clement's ..	<i>Old Smart</i>

NO.	OWNER.	TITLE.	ARTIST.
202	Mr. WESTHORP	Back of old Town Hall, Grass-hopper in the distance ..	<i>F. Russel</i>
203	Mr. BARRELL	Cropwell Bishop Church, Nottinghamshire	<i>F. Russel</i>
204	Mr. WESTHORP	Wolsey's Gate and St. Peter's Church	<i>F. Russel</i>
205	Mr. GOWER	Martyr's Stone, Aldham ..	<i>F. Russel</i>
206	Mr. JACKAMAN	St. Stephen's Lane	<i>F. Russel</i>
207	Mr. BARRELL	Old Gardener's Arms	<i>F. Russel</i>
207A	Mr. J. W. ROUSE	On the Deben	<i>T. Churchyard</i>
208	Dr. C. ROSE	New Street, St. Clement's ..	<i>F. Russel</i>
209	Mr. WESTHORP	Rushmere Heath	<i>F. Russel</i>
209A	Mrs. MORLEY	Sketch near Woodbridge ..	<i>Geo. Rowe</i>
210	Mr. GOODHEW	Old Gardener's Arms	<i>F. Russel</i>
211	Mr. BARRETT	Back of Corn Exchange, looking towards Perry's Court ..	<i>F. Russel</i>
212	Mr. J. LIMMER	Sproughton Church	<i>F. Russel</i>
213	Mr. JACKAMAN	Angel Lane	<i>F. Russel</i>
214	Mr. WESTHORP	Old Custom House	<i>F. Russel</i>
215	Mr. WESTHORP	New Place, or Gippeswyk Hall ..	<i>F. Russel</i>
216	Mr. GOODHEW	Squire Gawdy's House	<i>F. Russel</i>
217	Mr. RIBBANS	The Abbots Inn, Glastonbury, the Royal troops halting after the Battle of Sedgemoor ..	<i>F. Russel and Hagreen</i>
218	Mr. KEMP	The Old Westgate	
219	Mr. GLYDE	Parham Hall	<i>F. Russel</i>
220	Mr. GLYDE	Cottages in Angel Lane ..	<i>F. Russel</i>
221	Mr. JACKAMAN	The Old Custom House ..	<i>F. Russel</i>
222	Mr. WESTHORP	Old Shire Hall	<i>F. Russel</i>
222A	Mrs. MORLEY	Sketch at Woodbridge	<i>Geo. Rowe</i>
223	Mr. W. ROE	Rodwell's House and Westgate Street	<i>F. Russel</i>
224	Mr. WESTHORP	Browne's Yard, St. Clement's ..	<i>F. Russel</i>
225	Mr. WESTHORP	Angel Lane, St. Clement's ..	<i>F. Russel</i>
226	Mr. PACKARD, SEN.	Galiot Hoy Inn, St. Clement's ..	<i>F. Russel</i>
227	Mr. LIMMER	Sailor's Walk and Old Custom House	<i>F. Russel</i>

NO.	OWNER.	TITLE.	ARTIST.
228	DR. ROSE	Steps leading to Shire Hall Yard	<i>F. Russel</i>
229	MR. BARNES	Wolsey's Gate and St. Peter's Church	<i>F. Russel</i>
230	MR. GOODHEW	Old Houses, St. Mary Elms ..	<i>F. Russel</i>
230A	MR. WOOD	The Hermitage, Melton ..	<i>T. Churchyard</i>

Drawings by Samuel Read, R.W.C.S.

231	MR. WESTHORN	Old Houses at Exeter	<i>S. Read</i>
232	MR. R. MILLER	Salzburg .. .	<i>S. Read</i>
233	MR. R. MILLER	Strathcarron	<i>S. Read</i>
234	MR. E. STANFORD, JUN.	} Old Houses at Dinant, Brittany	<i>S. Read</i>
235	MR. HARRISON		<i>S. Read</i>
236	MR. H. READ	Rood Screen, Barking Church	<i>S. Read</i>
237	MR. H. READ	Interior of St. Bavon, Ghent ..	<i>S. Read</i>
238	MR. H. READ	Genoa	<i>S. Read</i>
238	MR. E. STANFORD, JUN.	The Castle Malburg, on the Lahn	<i>S. Read</i>
239	MR. R. MILLER	Westgate Street, looking East ..	<i>S. Read</i>
240	MR. E. STANFORD JUN.	} Cape Wrath	<i>S. Read</i>
241	MR. PACKARD, JUN.		<i>S. Read</i>
242	MR. WESTHORN	Tombs in Malvern Abbey Church	<i>S. Read</i>
243	MR. R. MILLER	Choir at St. Pauls, Antwerp ..	<i>S. Read</i>
244	MR. S. WESTHORN	Roslyn Chapel	<i>S. Read</i>
244	MR. S. WESTHORN	Advocates Court, High Street, Edinburgh	<i>S. Read</i>
245	MRS. FISH	Castle of the Landgraves of Hesse Malburg	<i>S. Read</i>
246	MR. W. TURNER	Dale Hall Farm	<i>S. Read</i>
247	MR. WESTHORN	St. Stephen's, Vienna	<i>S. Read</i>
248	MR. H. READ	Study of Rocks and Seaweed ..	<i>S. Read</i>
249	MR. J. D. COBBOLD	St. Lawrence Church, from Tavern Street	<i>S. Read</i>
250	MR. J. D. COBBOLD	Tower Church, looking to St. Lawrence	<i>S. Read</i>
251	MR. E. PACKARD, SEN.	} St. Mark's, Venice	<i>S. Read</i>

NO.	OWNER.	TITLE.	ARTIST.
252	Mr. WESTHORP	Rocks, North of Scotland ..	<i>S. Read</i>
253	Mr. E. PACKARD, JUN.	} Girnigo Stacks	<i>S. Read</i>
254	Mr. E. STANFORD, JUN.		<i>S. Read</i>
255	MRS. RANSOME	Interior of Milan Cathedral ..	<i>S. Read</i>
256	Mr. E. PACKARD, JUN.	} View from the top of Gains- borough Lane	<i>S. Read</i>
257	Mr. W. TURNER		<i>S. Read</i>
258	Mr. E. PACKARD, JUN.	} Carnarvon Castle	<i>S. Read</i>
259	Mr. H. READ		<i>S. Read</i>
260	MRS. FISH	The Rath-haus, Malburg, on the Lahn	<i>S. Read</i>
261	MRS. FISH	Dial Lane	<i>S. Read</i>
262	MRS. FISH	Coast of Sutherland, Cape Wrath	<i>S. Read</i>
263	Mr. JACKAMAN	Cornhill and Old Corn Exchange	<i>S. Read</i>
264	Mr. WESTHORP	Linlithgow Castle (Queen Mar- garet's Bower)	<i>S. Read</i>
265	Mr. TUNMER	Interior of St. Mary Tower ..	<i>S. Read</i>
266	Mr. BUGG	Interior of a Cathedral	<i>S. Read</i>
267	Mr. HAYWARD	The Old Custom House	<i>S. Read</i>
268	Mr. H. READ	Wolf's Ghoe, John O'Groat's ..	<i>S. Read</i>
269	Mr. KEMP	Interior	<i>S. Read</i>
269	Mr. J. D. PIPER	Ipswich from the Ostrich ..	<i>H. Davy</i>

Drawings of Old Ipswich and Neighbourhood, by George Frost.

270	Mr. JACKAMAN	Old Bourne Bridge	<i>G. Frost</i>
271	Mr. WESTHORP	Greenwich Farm, Ipswich ..	<i>G. Frost</i>
272	Mr. J. D. COBBOLD	Rotunda	<i>G. Frost</i>
273	Mr. J. D. COBBOLD	} River, Cliff Brewery, and Hog Highland	<i>G. Frost</i>
273A	Mrs. MORLEY		<i>Geo. Rowe</i>
274	Mr. J. D. PIPER	Sketch at Woodbridge	<i>G. Frost</i>
275	Mr. J. D. PIPER	Common Quay	<i>G. Frost</i>
275	Mr. PACKARD, SEN.	Market Cross and Shambles ..	<i>G. Frost</i>

NO.	OWNER.	TITLE.	ARTIST.
276	Mr. PACKARD, SEN.	Market Cross and Rotunda ..	<i>G. Frost</i>
277	Mr. PACKARD, SEN.	Wolsey's Gate	<i>G. Frost</i>
278	Mr. WM. BROWN	Taly Llyn Lake, N. Wales ..	<i>G. Frost</i>
279	Mr. CRISP	Market Cross	<i>W. Trent</i>
280	Mr. SCOTT	Old Shire Hall and Bridewell ..	<i>G. Frost</i>
281	Mr. JACKAMAN	Old Stoke Bridge	<i>G. Frost</i>
282	Mr. J. D. PIPER	Old Stoke Bridge	<i>G. Frost</i>
283	Mr. CRISP	View of the Orwell from Holy Wells	<i>G. Frost</i>
284	Miss BROWN	The Wood Girl	<i>G. Frost</i>
285	Miss BROWN	The Market Cart	<i>G. Frost</i>
286	Miss BROWN	Freston Tower	<i>G. Frost</i>
287	Mr. JOHN GLYDE	Little Christ Church, St. Margaret's, pulled down about 1840	<i>G. Frost</i>
288	Mr. BEARD	Stoke Church	<i>G. Frost</i>
289	Mr. CRISP	Common Quay	<i>G. Frost</i>
290	Mr. MILLER	Common Quay	<i>G. Frost</i>
291	Mr. CRISP	View from Lane Nr. Greenwich Farm	<i>G. Frost</i>
291A	Mrs. MORLEY	Near Woodbridge	<i>G. Rowe</i>
292	Mr. J. D. PIPER	Clark's Farm, St. Helen's ..	<i>G. Frost</i>
293	Mr. PACKARD, SEN.	Market Cross and Corn Exchange	<i>G. Frost</i>
294	Mr. PACKARD, SEN.	Market Cross and Old Moot Hall	<i>G. Frost</i>
295	Mr. W. BROWN	Scene Nr. Dolgelly, North Wales	<i>G. Frost</i>
296	Mr. JOHN GLYDE	St. Margaret's Plain	<i>G. Frost</i>
297	Mr. J. D. COBBOLD	The Rotunda	<i>G. Frost</i>
298	Mr. J. D. COBBOLD	View, looking towards the Cliff	<i>G. Frost</i>
299	Mr. JACKAMAN	A Malting on the Quay ..	<i>G. Frost</i>
300	Mr. WESTHORN	St. Peter's Dock, prior to foundation of the New Dock ..	<i>G. Frost</i>
301	Mr. J. D. COBBOLD	A View on the Quay	<i>G. Frost</i>
302	Mr. J. D. COBBOLD	Corner of Tacket Street ..	<i>G. Frost</i>
303	Miss CHURCHYARD	Sketch	<i>T. Churchyard</i>
304	Mr. ROE	Ruined Gateway	<i>G. Frost</i>

NO.	OWNER.	TITLE.	ARTIST.
305	Mr. J. D. COBBOLD	Scene from Valley in Nacton Road	<i>G. Frost</i>
306	Mr. CRISP	Bridge at Washbrook	<i>G. Frost</i>
307	Miss BROWN	Sketch of Cottages	<i>G. Frost</i>
308	Mr. J. D. COBBOLD	On the Quay, Drag and Horses	<i>G. Frost</i>
309	Mr. J. D. COBBOLD	Market Cross and Rotunda ..	<i>G. Frost</i>
309A	Mr. J. H. WRINCH	Common Quay	<i>G. Frost</i>
311	Mr. J. D. COBBOLD	Cottage, Boy, and Cat	<i>G. Frost</i>
312	Mr. J. D. COBBOLD	Coach Yard, Brook Street ..	<i>G. Frost</i>
313	Miss BROWN	The Orwell	<i>G. Frost</i>
313A	Mr. J. D. COBBOLD	Mr. Cooke's Farm, from the gate in the lane leading to the Race Course	<i>G. Frost</i>
314	Miss BROWN	Sketch of Cottages	<i>G. Frost</i>
315	Mr. J. D. COBBOLD	Cornhill with Market Cross and Shambles	<i>G. Frost</i>
316	Mr. J. D. COBBOLD	Market Cross and Moot Hall ..	<i>G. Frost</i>
317	Mr. J. D. COBBOLD	Common Quay and Wharf ..	<i>G. Frost</i>
318	Mr. PACKARD, JUN.	Sketch of a Woman	<i>G. Frost</i>
318A	Miss CHURCHYARD	Sketch	<i>T. Churchyard</i>
319	Mr. WM. ROE	Pond Hall	<i>G. Frost</i>
320	Mr. JOHN GLYDE	Old Cart Shed, stormy weather	<i>G. Frost</i>
321	Mr. J. D. COBBOLD	Pond Hall Farm	<i>G. Frost</i>
322	Mr. H. C. CASLEY	Grammar School, Ipswich ..	<i>F Russel</i>

SCREEN No. 1.

323	Mr. HARRISON	Horse in Stable	<i>Edwin Cooper</i>
324	Mr. BARRELL	View, near Woodbridge ..	<i>George Rowe</i>
325	Mr. HARRISON	Sketch of Dog	<i>Edwin Cooper</i>
326	Mrs. EDGAR	Grundisburgh Hall	<i>Savil Trent</i>
327	Mrs. EDGAR	Landscape	<i>Savil Trent</i>
328	Mr. HARRISON	Portrait of Cooper ..	<i>Cooper and Friend</i>
329	Dr. C. ROSE	Setters	<i>Edwin Cooper</i>
330	Mr. HAYWARD	View of Deben, Woodbridge ..	<i>G. Rowe</i>

NO.	OWNER.	TITLE.	AREIST,
331	Mr. HARRISON	Horses in Farm Yard	<i>Edwin Cooper</i>
332	Mr. HARRISON	Sketch of Dog	<i>Edwin Cooper</i>
333	Mr. BARRELL	View, near Woodbridge ..	<i>G. Rowe</i>
334	Mrs. EDGAR	Culpho Church	<i>Savil Trent</i>
335	Mrs. EDGAR	Grundisburgh Church	<i>Savil Trent</i>
336	Mr. G. CRISP	Black Eyed Susan	<i>Engraved after Bunbury</i>
337	Mr. G. CRISP	From the "Arabian Nights"	<i>Engraved after Bunbury</i>
338	Mr. G. CRISP	A Family Party	<i>Engraved after Bunbury</i>
339	Mr. G. CRISP	End of a Duel	<i>Bunbury</i>
340	Mr. G. CRISP	Gleaners	<i>Bunbury</i>
341	Mr. GOODHEW	The Smoking Club	<i>Bunbury</i>
342	Mrs. EDGAR	The Musician	<i>Bunbury</i>
343	Mr. G. CRISP	From "Macbeth"	<i>Bunbury</i>
344	Mr. G. CRISP	From "The two Gentlemen of Verona"	<i>Bunbury</i>
(These are two of a series of 20, want of space preventing more being hung.)			
345	Mr. G. CRISP	The Deserter	<i>Bunbury</i>
346	Mr. G. CRISP	Love and Jealousy	<i>Bunbury</i>
347	Mr. G. CRISP	Charlotte	<i>Bunbury</i>
348	Mr. G. CRISP	From the Arabian Nights ..	<i>Bunbury</i>

SCREEN No. 2.

349	Mr. WESTHORP	Mountain Scenery	<i>Sammon</i>
350	Mr. E. PACKARD, JUN.	} Sketch Nr. Woodbridge ..	<i>Churchyard</i>
351	Mr. E. PACKARD, SEN.		
352	Mr. W. A. SMITH	Sketch	<i>J. Constable, R.A.</i>
353	Mr. J. ROUND	Lighthouses	<i>H. Bright</i>
354	Mr. WESTHORP	Moonlight Landscape	<i>Sammon</i>
355	Mr. W. ROE	Wild Ducks on Marshy Land ..	<i>Mrs. Robinson Taylor.</i>

NO.	OWNER.	TITLE.	ARTIST.
356	Mr. E. PACKARD, SEN.	Sketch	<i>H. Bright</i>
357	Mrs. EDGAR	Sketch	<i>T. Gainsborough, R.A.</i>
358	His Grace the DUKE OF HAMILTON	Landscape and Cattle ..	<i>T. Gainsborough, R.A.</i>
359	Mr. J. GLYDE	The Red House ..	<i>T. Gainsborough, R.A.</i>
360	Mrs. EDGAR	Sketch	<i>T. Gainsborough, R.A.</i>
361	Mr. MONTEITH	Sketch .. .	<i>T. Gainsborough, R.A.</i>
362	Mr. CRISP	An Old Mill ..	<i>T. Gainsborough, R.A.</i>
363	Mrs. EDGAR	"When shall we Three meet again" ..	<i>T. Gainsborough, R.A.</i>
364	His Grace the DUKE OF HAMILTON	Landscape and Cattle ..	<i>T. Gainsborough, R.A.</i>
365	Mrs. EDGAR	Sketch	<i>T. Gainsborough, R.A.</i>
366	Mr. J. GLYDE	Sketch in Christchurch Park	<i>T. Gainsborough, R.A.</i>
367	Mrs. EDGAR	Sketch	<i>T. Gainsborough, R.A.</i>
368	Mrs. EDGAR	Rev. Mileson Gery Edgar ..	<i>S. Lane</i>
369	Mrs. EDGAR	Col. Edgar	<i>Smart</i>

